

NEWS AND GOSSIP OF THE SCREEN

First National Is Going Into Film Producing

To Start Four Companies Making Pictures and Raise Up New Stars.

By FRANK VREELAND.

FIRST NATIONAL, it is now reported, is going into the producing game on its own. Instead of being as hitherto the sieve through which the photoplays of other producers were filtered to the public, the organization will start four companies directly under its own thumb, it is said, with Richard A. Rowland, former president of Metro, running the starting gun and acting as umpire. This radical change in policy is ascribed to the fact that First National is in need of stars, and is hoping to flush some from cover by going on the trail itself. After his next picture Charlie Chaplin leaves them and moves his feet over to United Artists. Regardless of whether Charles Ray was still an asset, he left a hole in the First National lineup when he decided himself over to United Artists. George Arliss has also thrown in his lot and his look of hair with the Big Four. Norma and Constance Talmadge constitute a formidable first line of offense, but First National cannot keep charging on the box office with this heavy artillery alone. There are other stars, but, except for Jackie Coogan, they are useful chiefly as ballast.

So now the hunt is up, with Rowland as master of the hounds. Obviously First National was seeking a new carload of stars from Goldwyn until the contemplated merger with that company fell through, and it is also evident that First National held so tenaciously to Thomas H. Ince because he could bring his platoon of starlings to bear.

The shifts in the First National lineup are attributed to difficulties over film rentals under the present franchise system, which was intended initially to save the wear and tear of an elaborate exchange system for independent stars who wanted to make pictures of their own but weren't so sure that thousands of houses throughout the country would want to see them. Now First National is expected to pursue the same policy, to a limited degree, as Famous Players-Lasky, by supplying their own stars for their own theaters, thus reverting to the very method which it was originally intended to hurl into the scrap heap.

Miss Hope Hampton continues to uphold her reputation as an actress who will pay large prices for stories, though film yarns generally are no longer fetching the prices that used to make screen authors an object of tender solicitude for burglars. For "Lawful Larceny," which Miss Hampton has just purchased, she is reported to have laid down \$60,000 before Samuel Shipman, who lost no time in gathering it up.

Lewis J. Selznick's forces are expected to be back in the East again in a couple of months, once more exchanging burning glances at the Fort Lee studios. Selznick, son of the producer, who had charge of the exodus, is back in town, and the rest of the company in Hollywood are getting ready to respond to the call of Broadway. This means that the Selznick company will have been gone only about six months, whereas it was originally announced that it would make Los Angeles look slippy for at least a year.

More advantageous renting terms are figured to have formed the lure which lured this constellation of stars back to their orbit. Perhaps Selznick intends to develop into a studio the tract of land which he took close to the famous Players-Lasky studio in Long Island City last year. Adolph Zukor began the migration to this locality, but then, it is usually hard to say what Selznick's next move will be, because he rarely informs any one, even himself.

It is generally anticipated in the film industry that business will turn over a new leaf and boom tremendously after the end of next year, and all Hollywood is now working furiously and facially toward that end.

Every once in so often, whenever some of the amusement trade journals have nothing else with which to fabricate a startling headline, they rumor an impending break between Adolph Zukor and Jesse L. Lasky. Such a report exploded with a faint pop in our midst recently. But almost before he was asked Lasky obligingly came through with a full and complete denial, stating that there were no negotiations with any other company, such as Metro—which ought to settle the matter until news becomes slack in the trade again.

So far the drive of the Actors' Equity Association to obtain a standard contract for movie actors, which has been put up to Will H. Hays and Lasky, has been strikingly descriptive of bombs bursting in air through the machinations of wily directors and almost searing the gold teeth out of players in the interests of capitalism. It is not regarded as likely that such a demand would lead up to a strike, such as the walkout which was precipitated when the Equity asked for a uniform contract, three years ago and gave Broadway a free show for weeks.

Will Rogers, the noted smile specialist, was in rare form last week at a luncheon of motion picture press agents and advertising men, who got so few chances to laugh in the faces of ordinary film stars. Rogers remarked that it was quite a remarkable treat for an actor to get anything from a press agent, and before he left he expected he would be handed a check. In order to get material for his topical talks in the "Ziegfeld Follies," he said, "I don't want to sit up all night reading the papers ravenously."

That means that his breakfast is usually very late the next day—yet persons would insist on inviting him to luncheons right after he's eaten. "No, honey," he said, "ever thinks of inviting me to dinner. I haven't eaten anything here this afternoon, so if my talk isn't very good I don't owe you folks anything."

What interested him most profoundly in "Blood and Sand" was the speculation whether the bull was tied by the hind legs or the tail. That, Rogers thought, was the best head ended bull fight he ever saw. He had an impression he had worked with that bull himself in pictures.

He had his own version, of course, of the reported arrow incident in Douglas Fairbanks' recent career, which is threatening to become one of the immortal myths of the movies. "Doug was standing on a building across the way," explained Rogers, "trying to hit the Ritz-Carlton. Of course if I had been shooting it would have been called 'how and arrows,' but it was called 'archery'."

Some of Those in Current Offerings on the Screen



In this case on account of Doug's salary. He fired at the Ritz and hit a man down on Socon avenue. "Of course we have bigger hotels than the Ritz in New York, but Doug doesn't know that. My advice to him would be to stand on the roof of Gimbal's and try to hit the Hotel Pennsylvania."

The other night at the opening of the drama, "That Day," an actor, having just finished his first scene in the play, was about to make his exit when tremendous applause burst out to his evident astonishment. However, he took a bow, just to show he was game—took several of them. Then he perceived that Mary Pickford and Douglas Fairbanks were entering the theater and the crowd was clapping them.

A similar acclamation greeted Rodolph Valentino when he entered the theater for the opening of "Trifling Women." The latest picture by Rex Ingram, who used to wave a megaphone over Rodolph's head. The house broke into greeting, but Valentino received it with the calmness which the old Caesar must have displayed on returning to Rome. Moreover, he stayed firmly throughout the performance, although another star had been inserted into the picture by Ingram.

However, Valentino was not so steadfast in his course at the "Chauffeur" several nights ago. Almost on his arrival from the West Valentino went to the Century Roof, but no reception awaited him, nobody mentioned his name, and the handclapping was about as frequent as that of a defeated candidate. In short, for all the fuss that was made over him, his name might never have figured prominently in a California court. Half way through the performance Valentino got up and marched away.

Rex Ingram is reported to have said that Lasky wanted him to direct "Blood and Sand," but he found it was essentially a starring production, and he preferred not to work with just a single luminary consecrating instead of the whole cast. On the other hand, it is whispered that Alice Terry said "No" very defiantly to the plan, since there was no role in it for her. So what could a young husband do?

At the Hotels and Restaurants

Dance lovers crowd the distinctive American Indian grill room of the Hotel Astor for both the dinner and after theater supper dances each evening, and many who do not care to dine enjoy dining in this unique room, which gives one the opportunity to study the history of the race from which the room takes its name, as its decorations comprise trophies from every tribe of the American Indian.

Last week saw the opening of the Ambassador grill at Park avenue and Fifth street. Located in the heart of the new society center, the grill with its unexcelled dance orchestra will be the meeting place of distinguished people for lunch, dinner, and after theater suppers.

At the Pennsylvania Hotel Vincent Lopez, who made such a decided hit at the Palace, is attracting many diners to the grill that is now opened for the winter season. No cover charge is made during dinner hours.

Entertaining over three thousand out of town guests in the ballroom in addition to great numbers of baseball "fans" here for the world series, the Palais Royal experienced its most successful week last week. Paul White man and his symphony orchestra were indefatigable in providing dance music for the many who flocked to hear him "in person" for the first time. The comments of these visitors must have proved gratifying indeed to the musician who is perhaps chiefly responsible for the continuance of the dance vogue and the present high plane on which it stands.

Like its next door neighbors, the theaters housing such hits as "The Follies," "East of Suez," "Partners Again," and "Molly Darling," Murray's Roman Gardens, on West Forty-second street, is "playing to capacity houses." Those who delight in dining and dancing after the theater declare Murray's a congenial, refreshing nook.

Percy Elledge's "Girle Revue," a superproduction featuring a cast of

clever stars and a beauty chorus par excellence presented in a setting of gorgeous and exotic costumes, opened last night at the Paradise (formerly Reisenweber's), Columbus Circle. Mr. Elledge's offering will be presented nightly during dinner and continuously after midnight until the "wee sma" hours.

Miss Gilda Gray's Rendez-Vous clientele has returned from Newport, Maine and the Continent to its Fifth avenue and Park avenue domicile, and her mid-night supper dance sessions at the delightful little club are finding capacity audiences present. Her new offering is "Glorious Girls," in which she presents a complete production, while also appearing in new songs and dances herself.

The international social atmosphere of the Plantation and its "American Room" attracted last week such foreign notables as Lord and Lady Mountbatten, the honeymooning couple of the British King, Sir Thomas Lipton, Count and Countess Zichy, Japha Helfetz, Olaf H. Lamm, Swedish Consul-General, and Prince Vladimir of the British King, Sir Thomas Lipton, Count and Countess Zichy, Japha Helfetz, Olaf H. Lamm, Swedish Consul-General, and Prince Vladimir of the British King, Sir Thomas Lipton, Count and Countess Zichy, Japha Helfetz, Olaf H. Lamm, Swedish Consul-General, and Prince Vladimir of the British King.

The Side Show, Seventh avenue, corner Fifty-second street, is crowded nightly by the after theater devotees. The futuristic decorative effect of the place is the talk of New York. Lou Holtz still continues to attract those who are looking for entertainment and the versatile Sextette, a musical organization, continues to play dance music and sing songs.

Tommy Tucker doesn't win for his supper at the Café Boulevard, Broadway and Forty-first street, but he leads a dance orchestra.

The new Moulin Rouge has evidently spent large sums in reconstructing this dance restaurant to make it one of the Broadway "show places." Since the recent opening both the dinner shows, which begin at seven, and the after theater performance at 11:45 have attracted large crowds. Billy Arnold's ex-

Feature Photo Plays at Broadway Theaters

ASTOR—Rex Ingram's production of "Trifling Women," with Barbara La Marr, Ramon Navarro and Lewis Stone.

CAPITOL—Theodore Roberts in "The Old Homestead."

CAPITOL—Rex Ingram's "The Prisoner of Zenda," with Alice Terry and Lewis Stone.

CRITERION—Miss Marion Davies in "When Knighthood Was in Flower," adapted from Charles Major's novel and directed by Robert G. Vignola. Settings by Joseph Urban. In the supporting cast: Lyn Harding, Forrest Stanley, Pedro de Cordoba, Ernest Glendinning, Miss Ruth Shepley, Johnny Dooley, William Kent, George Nash, Macey Harlam, William Norris and Gustave von Seyffertitz.

FORTY-FOURTH STREET—"Monte Cristo," Rex adaptation of Dumas's romance, with John Gilbert.

LYRIC—"A Little Child Shall Lead Them," Fox picture.

REALTO—Lionel Barrymore in "The Face in the Fog," with Seena Owen and Lowell Sherman; also Williamson undersea pictures.

RIVOLI—"Clarence," with Wallace Reid, May McAvoy and Agnes Ayres; also "Man vs. Beast," African picture.

STRAND—Charles Ray in "A Tailor-Made Man."

SHERIDAN—Irene Castle in "Slim Shoulders" and Owen Moore in "Love is an Awful Thing," first half of week; Wallace Reid in "Nice People" and Charlie Chaplin in revival of "Easy Street," second half.

travesties, "So This Is Paris," might easily fill the stage of any Broadway theater.

Many prominent people have taken to the original atmosphere of the Tent, Fifty-second street east of Broadway. Brooke Johns, of whom many patrons say he has the most extraordinary personality that they ever have seen, continues to attract devotees. Every Thursday night is gala night.

The Blue Bird, at Fifty-third street and Broadway, the new and unique ballroom, has been crowded nightly since its opening last Saturday. Paul White man, Inc., is presenting Al Burt's famous orchestra here. The Blue Bird's dance floor is comparable to none other in the city in that there is not a post or any other obstruction over a space with a capacity of 1,000 couples.

A one-step contest for the official championship of the Eastern States will be launched at the Terrace Garden Dance Palace Tuesday evening. The opening preliminary will be for Brooklyn and Long Island dancers. Two gold and two silver medals will go to the winners of the finals on November 14. This contest is open to all.

Playwrights' Club Seeking Members

The Playwrights' Club, an organization founded in 1911, is seeking additional members. It is the aim of the club to help members by means of sympathetic suggestion and cooperation to write better plays. The work is serious and the aims are high. Several of the members have already graduated into the "producer" class.

In the past the club has been addressed by such well known men as Augustus Thomas, John Drinkwater, St. John Ervine, Bayard Veiller, Winchell Smith, Clayton Hamilton, Charles Harn Kennedy, Samuel Shipman, Stuart Walker, Lawrence Langner and others. Usually at the meetings, as a part of the proceedings, an act of a play is read by a member-author, and then subjected to impartial, constructive criticism by the members. The secretary is Leo Selman of 1100 Broadway.

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4-yard lengths, value \$2.00, for.....	\$1.56
5-yard lengths, value \$2.50, for.....	\$1.95

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3-yard lengths, value \$7.50, for.....	\$5.67

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\$5 Comfortables at \$3.75

Covered with extra quality silkoline with plain sateen borders, with figured centers and backs.

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Bedspreads, \$2.50 to \$4 Bedspreads, \$3.25 to \$4.50

Plain hemmed crochet Bedspreads. Similar to above, scalloped, with cut out corners.

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having a little box-plaited jacket that is embroidered in silk of self color. The bodice of the frock is of the French novelty, matelasse cloth, in self color, and the bodice or long blouse waist has novel sleeves. A choice of moleskin or of fox (dyed taupe or black) used as collar. Navy, black, Malay brown.

At \$49.50 (D)
A Two-Piece Suit

having a long jacket that blouses most youthfully. Tucks, as used in Paris, form the panels and gay little pockets that form a "V." The Suit can be had in brown, navy, gray, black; trimmed in nutria, mole or Persian lamb, used as collar and cuffs. A little string belt holds the front part of coat to the figure.

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Four handsome embroidered designs to choose from in these fine hand-made and hand-embroidered Nightgowns. An extra special value at this price.

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Silk Nightgowns at \$4.98

Crepe de Chine Nightgowns in tailored and lace trimmed styles, mostly in pink.

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Flesh color Crepe de Chine Step-in Chemises in an attractive style trimmed with lace. A very good value.

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In the first group at 98c. there are full cut Nightgowns made of striped flannelette in different colors. At \$1.25 to \$1.98 there are high, round and V shape necklines, yoke models, some with hemstitching. Striped flannelette and plain white. Extra sizes at \$1.49 and \$1.98.

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A superb showing of all of the odds and ends that range from a fraction of a yard to enough for a frock or a negligee. In the collection are satins, Canton crepes, crepes de Chine, kimono silks, tricorettes, pussy willow silk, Georgette, charmeuse, Paisley printed silks of various weaves, foulard silks, pongee. In fact, every weave used during a busy season has its remnant here in a length that you can use advantageously.